

Lazarus Syndrome

A texture experiment with
sponges, towels and steel wool.





2

Foul Harvest

Stake a vampire, shoot a werewolf with a silver bullet, but nothing stops a zombie! Damn things are worse than cockroaches. They just keep coming until they're so rotten they just fall apart.



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3

Resurrection

Executed in ink and watercolor. Lots of wet-on-wet work in the sky, combined with color layering and sloppy glazing.



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Stalemate

Playing with murky colors. I got a one word review of this picture from my kids: "Eeeuuuw!"



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5

REST
IN
PEACE

After Midnight

This piece was an exercise in contrasting cool and warm colors, while trying to keep the color fairly muted. I like the way the sky falls back into the distance.



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The Premature Burial
Oil on canvas. From the Poe portfolio. This scene doesn't actually appear in the story but I couldn't resist trading on the title to do yet another person rising from the grave. Go ahead, stop me!



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7

Hangover

Done in markers. Drawn first and toned in with warm and cool grays, then glazed over with brighter and brighter color.



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8

Knights of the Living Dead
This one's unfinished, but someday I'll get it done. I'll put in confetti and streamers and all the corpses will be wearing silly party hats!



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9

Late Caller

Often it's fun to work really fast. I timed myself on this one. Working directly with markers, it took an hour and ten minutes from blank paper to finished picture. For me, that's light speed!



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JOHN

Just Before Dawn
I like the composition of this picture, just the way the shapes are arranged. From any angle, even upside down, it's an interesting abstract composition.

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11

Tapeworm

I think this piece is very strong because I kept it very simple. No distracting background elements, just blackness.







12

Mudslide

Done in ink and watercolor. Overall humidity can affect working in watercolor. If the air is too dry, the paper can really absorb water. Wet the paper with a sponge or, better yet, a plant mister.





13

Parole Review

The spotlighting of color in the faces helps organize the composition, drawing the eye to the center of the picture and making the busy background less distracting.





14

The Prize

Red is a very difficult color. It's always ready to make a strong statement, insistent, overpowering. It seems to be saying, "Look at me!"







15

Heads Up

This one was finished, but it was kind of flat. It needed some texture, so I spit clear water across the background for a splatter effect.



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16

Moving Day

I live in the country, with the woods right in my back yard. I like to take walks and look at my favorite trees, but sometimes I could almost swear that they're not quite in the same spot as the day before.



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17

Taproot

I usually have several pictures going at once. When I start going nuts doing lots of little details like these roots, I find it helps to put it aside awhile and work on something bigger, like a sky or background wash.





18

Larva

The top half is a classic triangle arrangement with the eye directed to the girl's face, the peak of the triangle. The bottom half is a solid base to support the triangle.



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19

Theo and Roger

Theo comes from California, measures 38-21-36, and loves to read about particle transmission. Roger comes from the mid-Jurassic, measures 35 ft. from snout to tail, and loves to bite the head off of anything that moves.



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20

First Frost

Autumn colors are very exciting to paint, but who's gonna look at a picture of that without a vampire biker chick in it?



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21

Panthera

This is a very moody piece. The colors are very quiet and unintrusive. The shapes alone carry it.

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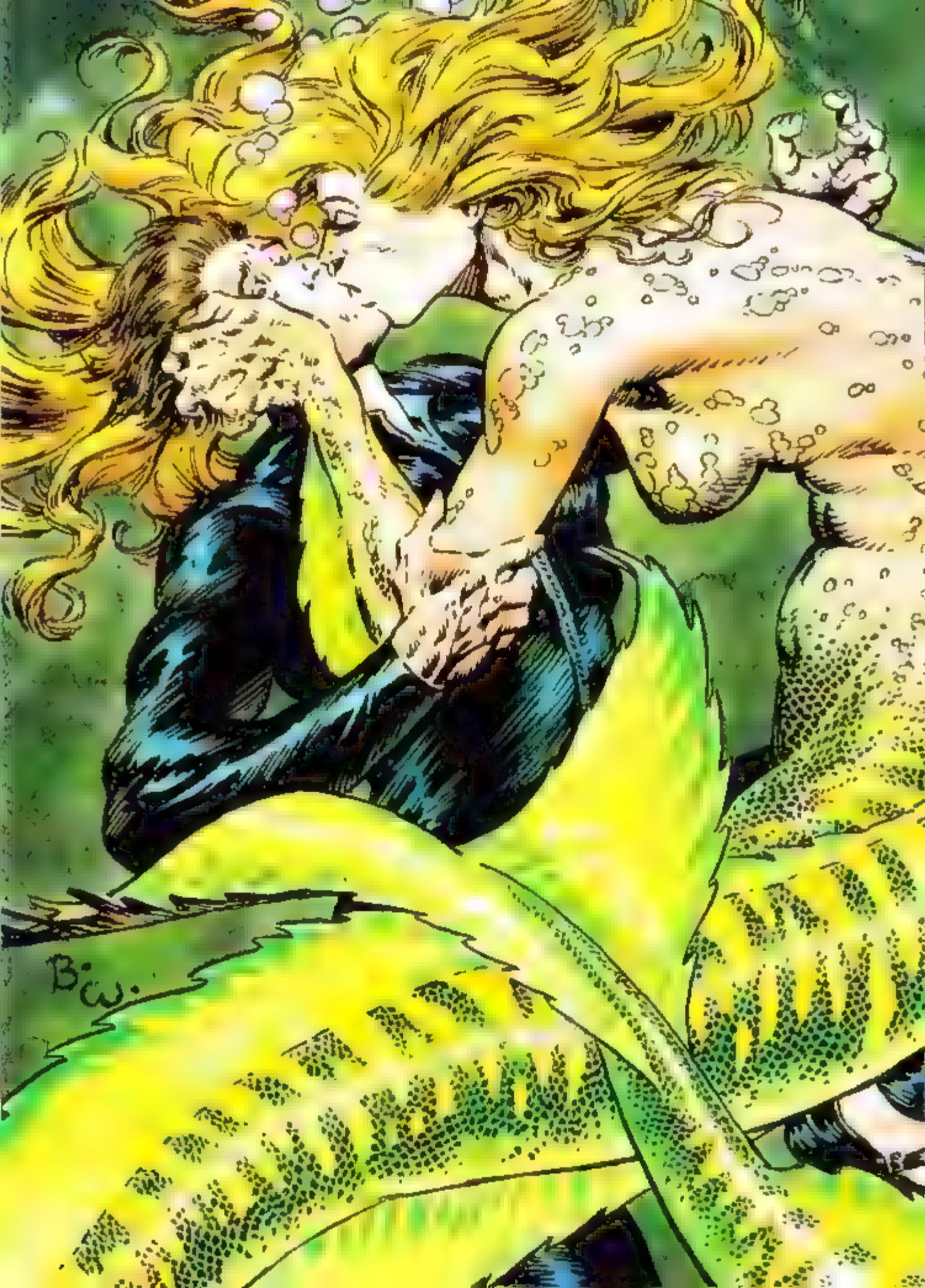
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22

Centaurea
Cheesecake, pure and simple.



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Bw.



23

The Kiss

I have a fear/fascination thing with water. I like swimming alright but I get seasick on a rubber raft in the pool. My wife says I was a sailor in a previous life and drowned at sea. I wonder...



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24

Cosmic Volleyball

This is one of those pictures that just starts from a blank piece of paper. Then one element suggests another and I have no idea where it came from or where it's going. And suddenly, it's finished.

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25

Exterminatrix

Or, "What I dreamed after falling asleep while simultaneously watching 'The Thing' and flipping through a copy of 'Victoria's Secret.'"







26

Out All Night

The background had to be done very quickly...no time to carefully paint around the figures. The color just slopped over the outlines. I mixed bleach with water and cleaned up inside the figures before finishing.

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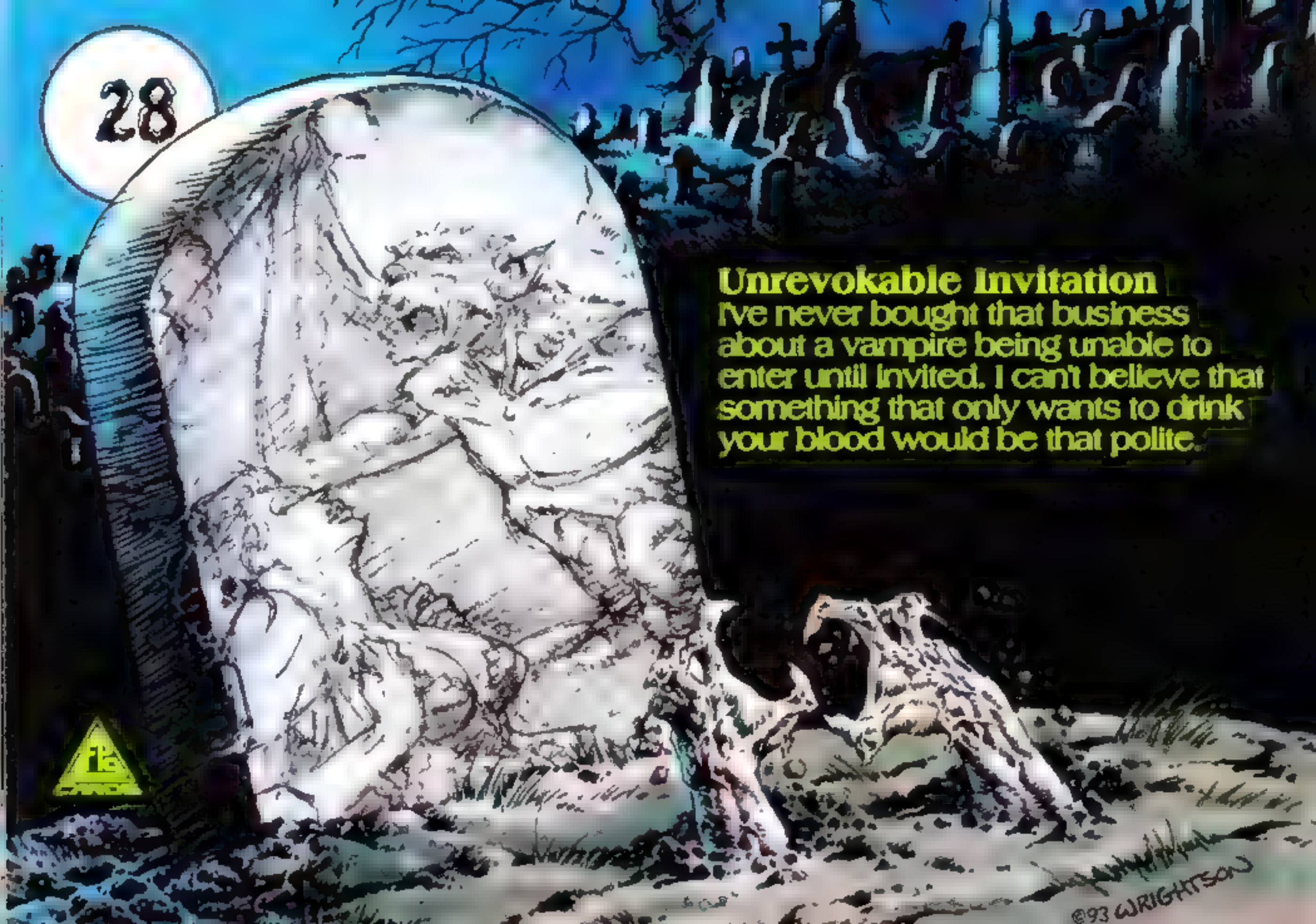


Night's End

I'm really tickled by the idea that a guy turns into a werewolf, a horrible, slaving beast with nothing but killing and blood-lust on his mind, yet he has the presence of mind to put on his cap before he goes out.







Unrevokable Invitation
I've never bought that business
about a vampire being unable to
enter until invited. I can't believe that
something that only wants to drink
your blood would be that polite.



29

All Freaked Out

Sometimes the pigment will evaporate from the markers, but the juice, the suspending medium (lacquer thinner, I think), will remain. It's a clear solvent, very useful for blending colors.



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30

Avenger

Once, I saw a picture in National Geographic of a whale hunt. Dozens of whales floating in what looked like a sea of blood. The image was so horrible, it's stayed in my mind for years and turns up again and again in my work.



31

The Black Cat

This was done with very thick paint, in bold, loose strokes, letting the composition carry it.



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32

Masque of the Red Death
I was fighting with the medium. Oil has never been easy for me, so I tried handling the oil like watercolor, thin and washy, letting the white of the paper show through.



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33

The Cask of Amontillado

From the Poe portfolio. Oil against I worked on this piece endlessly and never got it right. "For the love of God, Montresor!"



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34

Murders in the Rue Morgue
Ink and oil on illustration board.
From the Poe portfolio. There was
originally going to be more to this
picture: furniture in the room,
paintings, bric-a-brac and curtains.
But I got this far, felt it wasn't
working and just gave up.

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35

Sleepy Hollow

An exercise in moonlight, but why bother? The only guy who ever pulled moonlight off successfully was N.C. Wyeth.



©93 WRIGHTSON





36

Heads, You Lose

Ink and markers on Bristol board. Save the markers that are drying out and use them for underpainting. When you go over dry marker color with a fresh marker, the colors soften and blend naturally.



©93 WRIGHTSON





37

Lower Berth

Ink and markers on Bristol board. This is a very nice surface for markers. Very absorbent. If you work quickly, the colors blend pretty well.



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38

Free Fall

This picture was just an excuse to do globules of blood floating at zero gravity.



©93 WRIGHTSON



39

Amphibious Indigents
Concept piece for "Shadow Over
Innsmouth," one of the greatest
monster movies never made.



©93 WRIGHTSON



40

Freaks

I like the composition of this picture. Also the tumbling, off-balanced feeling.



©93 WRIGHTSON





41

Visitor

I was deep into pirate stories at the time, 'Treasure Island,' 'The Sea Hawk,' etc., so all that swashbuckling just slopped over into my work.



©93 WRIGHTSON



42

Badtime Stories
Ink and magic markers. A tribute
to those ghastly covers for "The
Haunt of Fear."



©2003 WRIGHTSON



43

Hanover Plste

One of my favorite characters from Captain Stern. Hanover's like the Hulk with a sense of humor.







Moonpool

ink wash and white paint on cardboard, unfinished. This was fun to work on. The color of the cardboard established the middle tones, and I worked in both directions, from light to dark and back again.



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45

The Barbarian

Acrylic, watercolor and oil on illustration board. This piece took some time just to work out the lighting.



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46

Spellbound

I'll often have a piece finished in black and white with absolutely no clue as to what to do with the color. This picture was fun just choosing the colors.





47

Drop In Any Time
Remember, always call first.
Never drop in unannounced.
Some folks don't like it.



©93 WRIGHTSON



48

The Oz Effect

"I'm melting, melting!" Another Body Snatchers piece. 'Agent Orange is orange,' isn't it?



©93 WRIGHTSON



49

Exterminator

A tribute to big-bug monster movies and E.C. science-fiction comics.



©93 WRIGHTSON



50

Mausoleum

I especially like all the negative areas in this one, all the spaces between objects.



©93 WRIGHTSON





51

The Very Devil

Well, not really...more like an underling, a lieutenant devil, if you like.



52

Newts to You
Another abominable amphibian
attacking an audacious ass. Adios!



©93 WRIGHTSON





53

Indecision

Imagine a shape-changing alien that can't make up its mind which form to take!





54

Distant Thunder

When I was a kid, I visited a cemetery that was flooded after a heavy storm. I saw maybe a dozen blacksnakes that had draped themselves over tombstones to get off the wet ground. The image took the form of a recurring dream with black cats instead of snakes.



A concept drawing for the movie "Shadow Over Innsmouth". It depicts a large, pale, fish-like creature with a human face and long, thin, clawed fingers. The creature is standing in a graveyard at night, with tombstones visible in the background. The creature's body is covered in a dark, scaly texture. In the bottom left corner, there is a yellow triangular warning sign with a black border and the word "DANGER" written on it. The number "55" is in the top left corner.

55

Gesundhelt

Another concept drawing for "Shadow Over Innsmouth." The director asked me to visualize the transformation of townspeople into fish-things. This one's in a very advanced state.

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73

56

Ramone and Escamillo
I had acne as a teenager and sometimes, when those little suckers got really big, purple and shiny, I'd imagine I had another little head in there, straining to get out.



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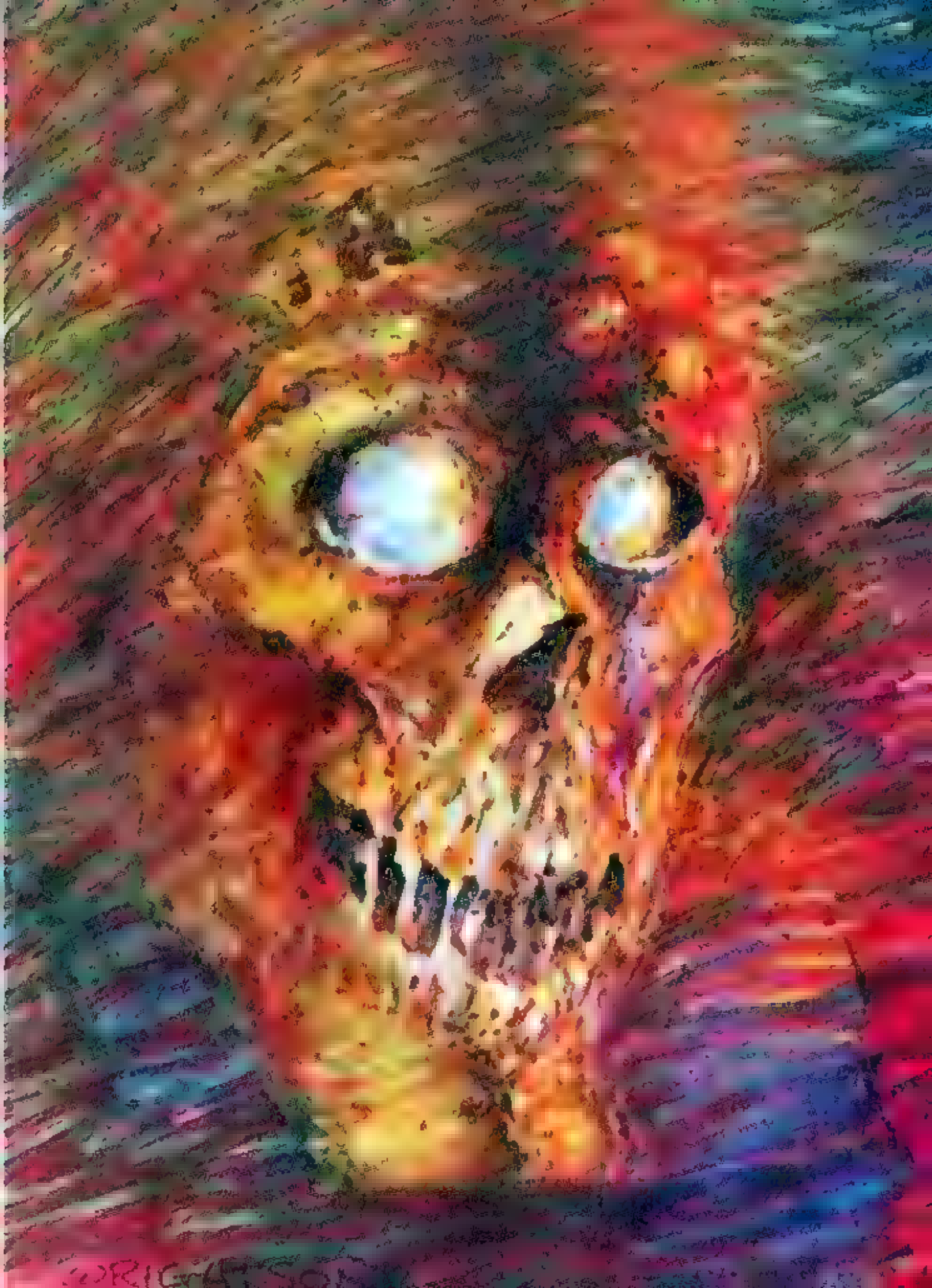
57

Lost in the Woods

When I was a kid in Catholic school, we learned about Heaven and Hell, and Purgatory, which is where you went to do penance until you were ready for Heaven. But the worst place, I always thought, was Limbo. It was worse than Hell because you didn't deserve it and, like Hell, you could never get out.



©93 WRIGHTSON



CORIENTAL



58

Creeper

Here I was trying to handle the markers like paint. Most of the time it's a bust, but every so often it works.



RIGHT SO

Purgatory

Ink, marker and watercolor. Here, I'm working from dark to light again, mixing a lot of gray with bright color, and working pretty quickly. It's a finished piece, I guess, but with an interesting sketchy feeling.







60

Technicolor Yawn

Here, I was trying for a glowing quality in the background. The markers were beginning to dry out a bit. This lets more of the white of the paper show through the color.



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61

Harry, The Happy Headsman
Done with markers on sketch paper. Sometimes, if the paper is just absorbent enough, and if the markers are fresh and free-flowing, you can get an almost painted effect.

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WILKINSON





62

Orthodonty 1

This piece was a direct marker exercise, with no initial pencilling.

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63

Soft Soldier

Production drawing for Invasion of the Body Snatchers #2. This is what happens when a pod-private gets doused with Agent Orange.



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64

Gentlemen of Adventure Wear Arrow Collars and Shirts

A takeoff on all those wonderful ads in the twenties and thirties by J.C. Leyendecker for Arrow shirts.



©93 WRIGHTSON





65

The Quagmire

A lot of my earlier drawings were of barbarian warriors facing horrible monsters. A distinct influence of all those Frazetta covers I devoured by the dozens.



66

Slegfried

A kitchen sink picture, very mixed media...acrylics, watercolors, markers, colored pencils, etc. Anything that happened to be lying around the studio at the time.



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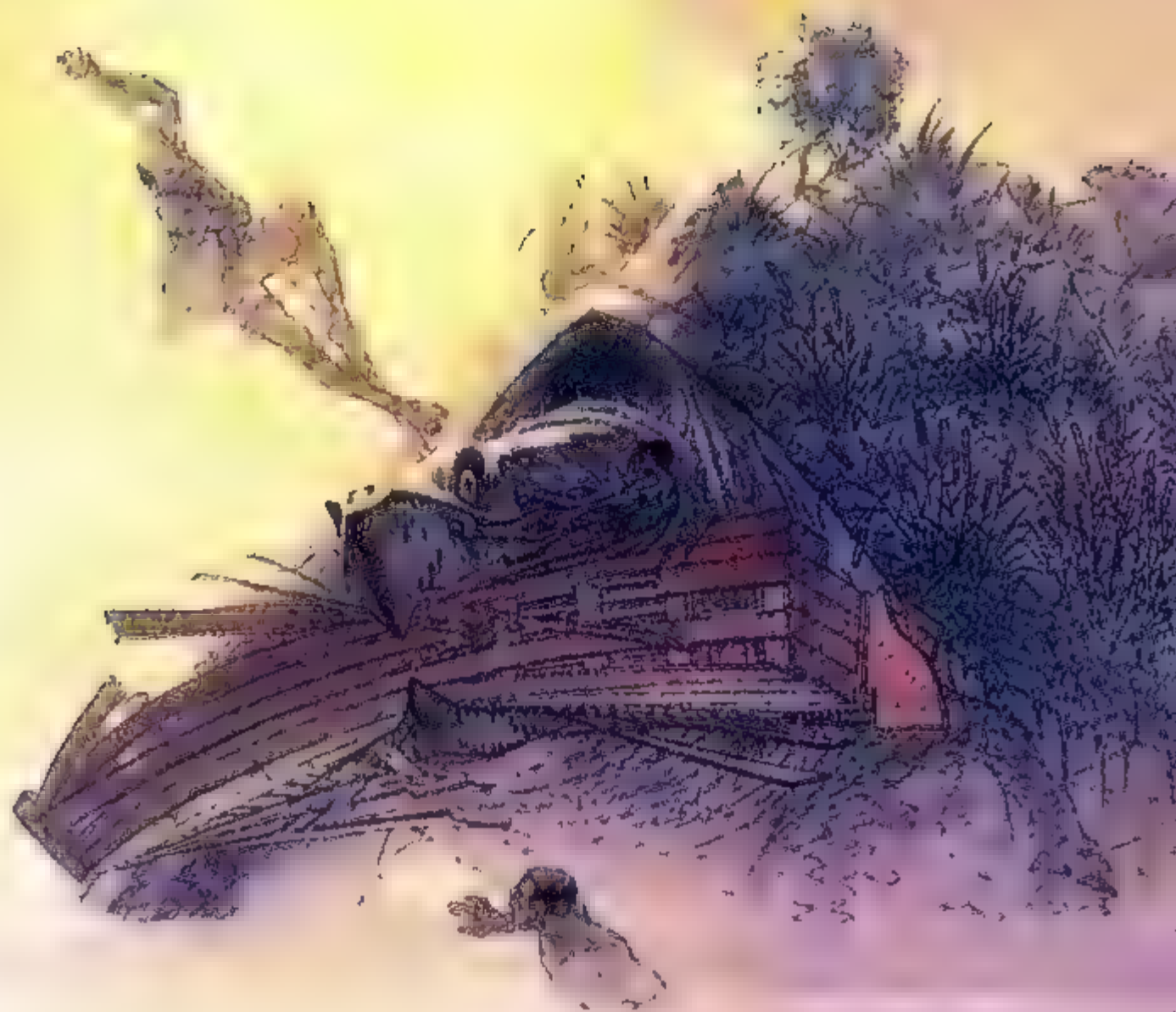
67

Amphiuma

Another concept piece for "Shadow Over Innsmouth." Created with warm and cool gray markers and white paint. Great medium! Very unforgiving but satisfying as hell when it works.



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68

Loggerhead

Acrylics and watercolor on watercolor paper. One of my favorites. It took a long time, and it fought me every step of the way, but it was all worth it in the end.



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69

Under Distant Moons

This piece is colored with magic markers, a favorite medium of mine. Rather difficult to work with but the fun is in the challenge.

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70

Up For Air

A recurring image from my childhood: I was six. My mom took me to see my very first movie in a theatre, "The Creature From the Black Lagoon." In 3-D, yet! Yeahhh!



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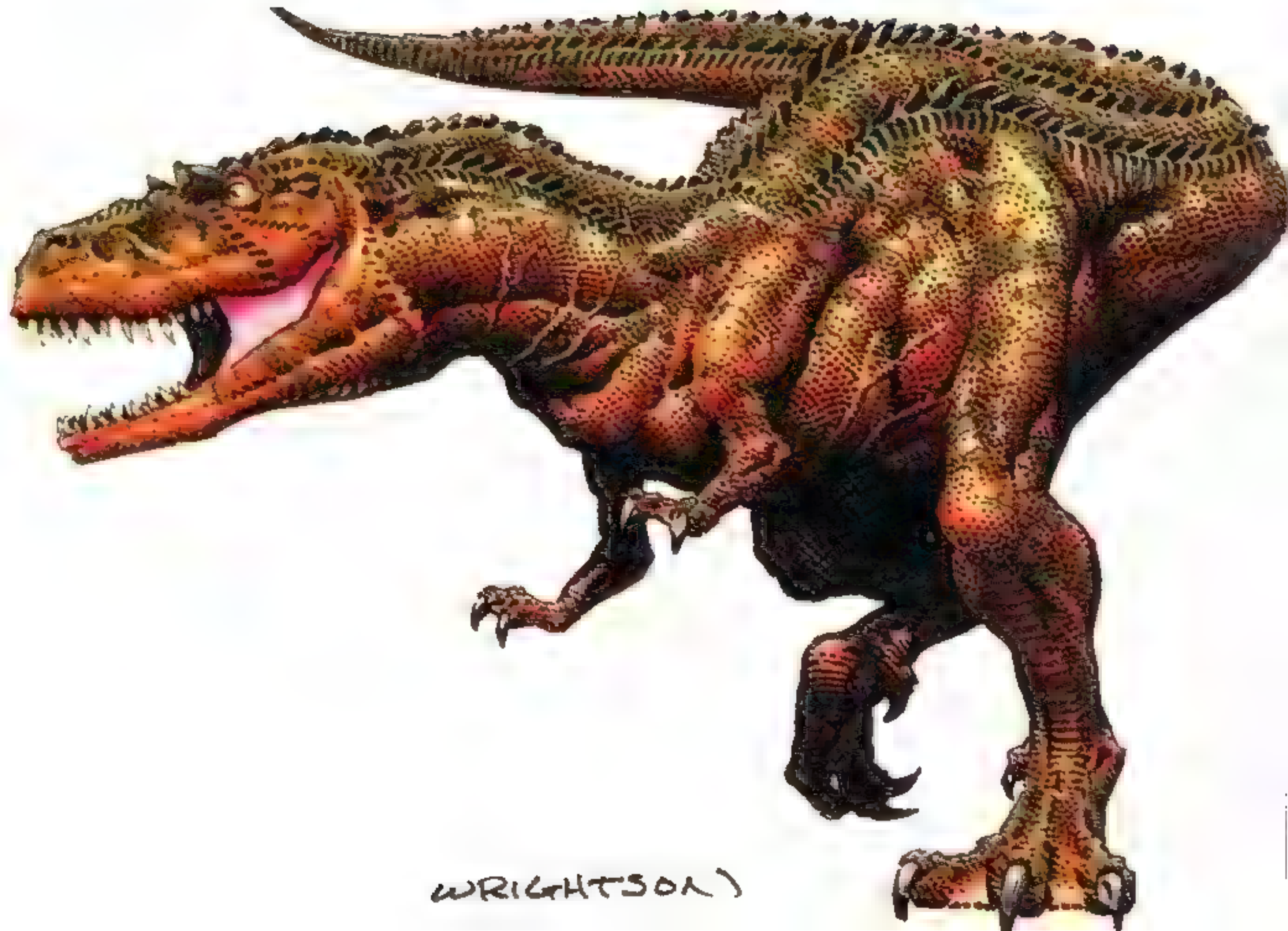
71

Stegosaurus

This guy's brain was so tiny that he had a huge swelling of ganglia in his hips, a second brain in effect, just to tell his hind legs and tail what to do.



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72

T-Rex

The biggest, meanest, most awesome carnivore to ever walk the planet. The King is dead! Long live the King!



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73

Snapper Attack

A concept painting for yet another wonderfully silly monster movie that never got made.



©93 WRIGHTSON



74

Seventh Inning Stretch
Acrylics on illustration board. The final touch was the tiny bit of airbrushing on the lights.



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75

**You Can Never Find Godzilla
When You Really Need Him**
Another concept painting for the
giant turtle movie. No kidding. I
was really trying to be serious, but
however hard I tried, it still came
out looking like a scene from a
silly Japanese monster movie.



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76

Amphibious Assault

ink and markers on sketch paper. This was a pretty fast piece, two hours or so from start to finish. I had no idea of the color scheme when I began. It just took off on its own.



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77

Fish Sticks

Simple and direct. An exercise in composition, as well as contrasting light pastel colors with a horrific scene.



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78

Devolution

I usually work from light to dark with color, but this piece was done in reverse, starting with the darkest tones and gradually working up to white.



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79

**From Ghoulies and Ghosties
and Long-Leggedy Beasties
and Things that Go Bump in
the Night, May the Good
Lord Deliver Us.**

Great title, huh? It's an old Scottish
prayer. The first time I heard it, I
just knew I had to do a picture of it.



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80

Taking No Chances
I tried to put every known way to
kill a vampire into one picture.



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81

Defender of the Keep
One piece from an Incompleted
portfollo about knights and
Amazons.



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82

Guardian of the Well of Souls
I like the colors in this piece and
the pattern of light and shadow on
the hill of skulls.



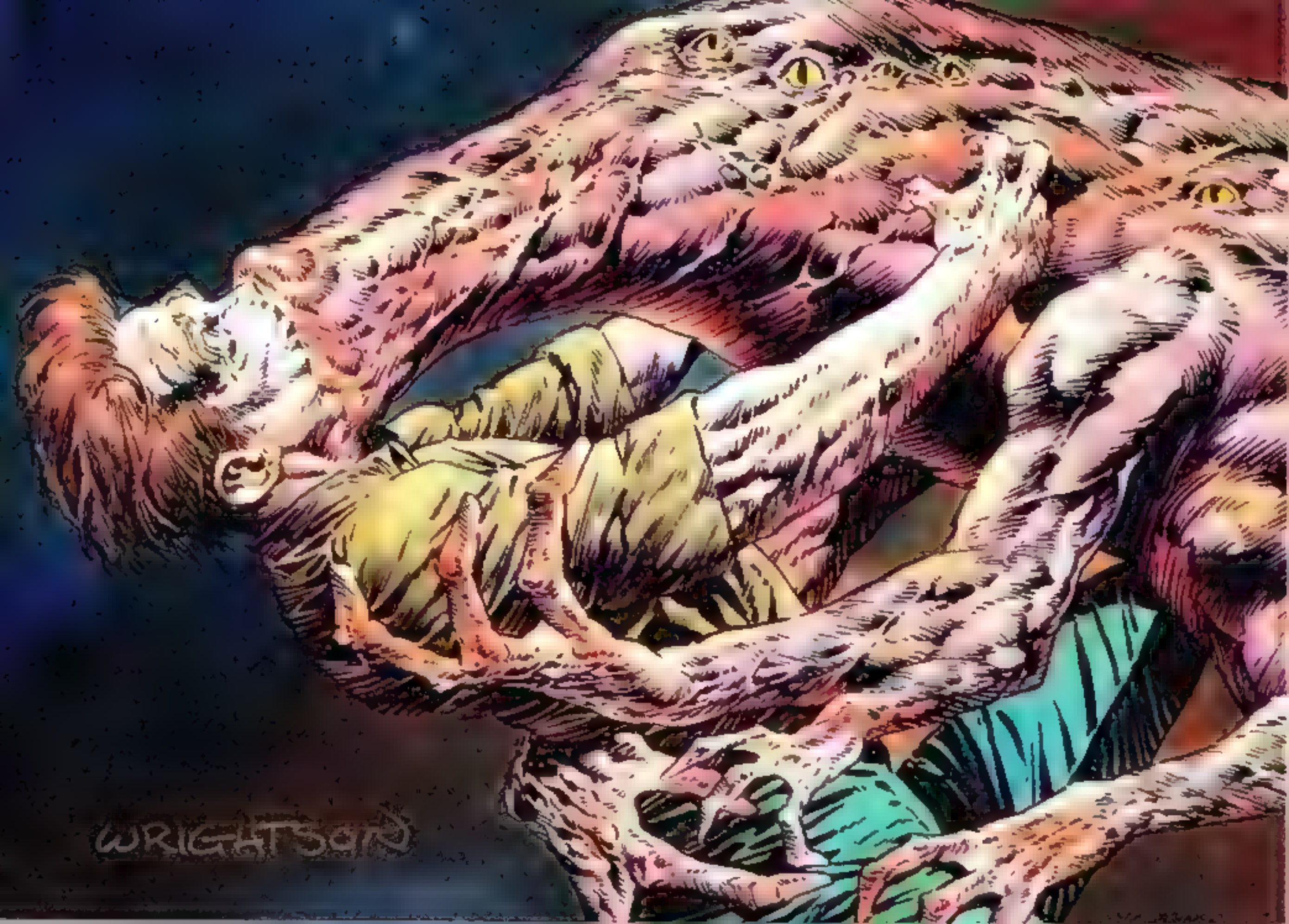
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83

Vitus and Hjalmar
Very sad the way brothers grow up
and never speak to one another.





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Rude Noises

What's worse than being eaten alive? Being gummed to death.







85

Stormdrain

An exercise in composition and contrasting textures, also using color to direct the eye. Everything is gray and muted except the central figure. Pulls the eye right to it, like a bullseye.



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86

Indigestion

Ink and watercolor. This piece was lots of fun; working with rather bright colors, just deciding what colors to put where.



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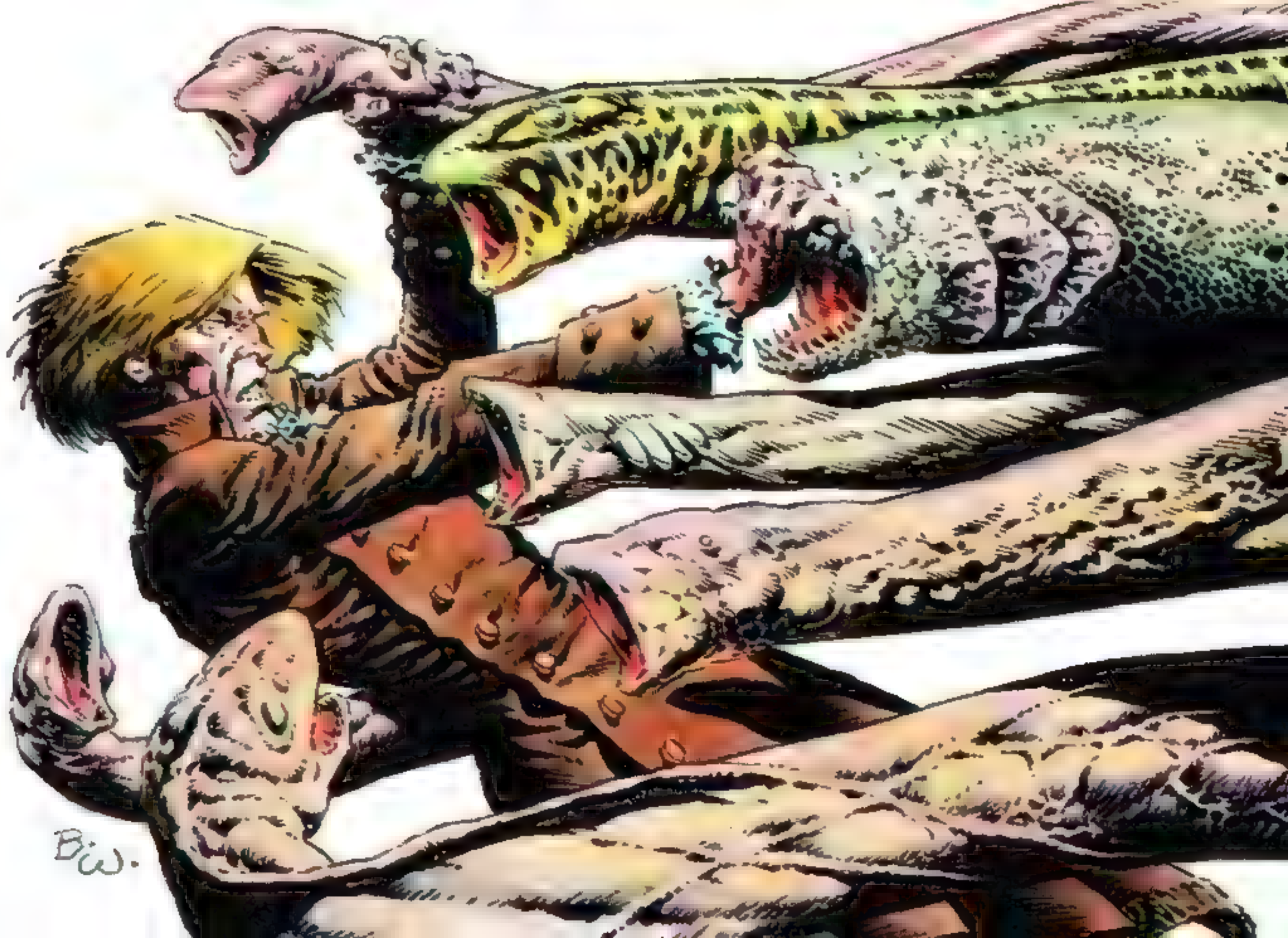


87

Midnight Snack

I like the contrast of the soft, low-key colors to the actual content of the picture.

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B.W.



88

Eels

Sometimes there's just nothing to say about a picture; no reason; no justification other than I just did it. I had a picture in me and it had to come out.





89

Mementoes

One of my favorite all-time pictures. Gross and funny at the same time...but what do you expect from a guy who thinks of Ed Gein as a role model?

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Checklist

- 
- ☐ 1) Lazarus Syndrome
 - ☐ 2) Foul Harvest
 - ☐ 3) Resurrection
 - ☐ 4) Stalemate
 - ☐ 5) After Midnight
 - ☐ 6) The Premature Burial
 - ☐ 7) Hangover
 - ☐ 8) Knights of the Living Dead
 - ☐ 9) Late Caller
 - ☐ 10) Just Before Dawn
 - ☐ 11) Tapeworm
 - ☐ 12) Mudslide
 - ☐ 13) Parole Review
 - ☐ 14) The Prize
 - ☐ 15) Heads Up
 - ☐ 16) Moving Day
 - ☐ 17) Taproot
 - ☐ 18) Larva
 - ☐ 19) Theo and Roger
 - ☐ 20) First Frost
 - ☐ 21) Panthera
 - ☐ 22) Centaura
 - ☐ 23) The Kiss
 - ☐ 24) Cosmic Volleyball
 - ☐ 25) Exterminatrix
 - ☐ 26) Out All Night
 - ☐ 27) Night's End
 - ☐ 28) Unrevokable Invitation
 - ☐ 29) All Freaked Out
 - ☐ 30) Avenger
 - ☐ 31) The Black Cat
 - ☐ 32) Masque of the Red Death
 - ☐ 33) The Cask of Amontillado
 - ☐ 34) Murders in the Rue Morgue
 - ☐ 35) Sleepy Hollow
 - ☐ 36) Heads, You Lose
 - ☐ 37) Lower Berth
 - ☐ 38) Free Fall
 - ☐ 39) Amphibious Indigents
 - ☐ 40) Freaks
 - ☐ 41) Visitor
 - ☐ 42) Badtime Stories
 - ☐ 43) Hanover Fiste
 - ☐ 44) Moonpool
 - ☐ 45) The Barbarian
 - ☐ 46) Spellbound
 - ☐ 47) Drop in Any Time

- ☐ 48) The Oz Effect
- ☐ 49) Exterminator
- ☐ 50) Mausoleum
- ☐ 51) The Very Devil
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- ☐ 53) Indecision
- ☐ 54) Distant Thunder
- ☐ 55) Gesundheit
- ☐ 56) Ramone and Escamillo
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- ☐ 64) Gentlemen of Adventure Wear...
- ☐ 65) The Quagmire
- ☐ 66) Siegfried
- ☐ 67) Amphiuma
- ☐ 68) Loggerhead
- ☐ 69) Under Distant Moons
- ☐ 70) Up For Air
- ☐ 71) Stegosaurus
- ☐ 72) T-Rex
- ☐ 73) Snapper Attack
- ☐ 74) Seventh Inning Stretch
- ☐ 75) You Can Never Find Godzilla...
- ☐ 76) Amphibious Assault
- ☐ 77) Fish Sticks
- ☐ 78) Devolution
- ☐ 79) From Ghoulies and Ghosties...
- ☐ 80) Taking No Chances
- ☐ 81) Defender of the Keep
- ☐ 82) Guardian of the Well of Souls
- ☐ 83) Vitus and Hjalmar
- ☐ 84) Rude Noises
- ☐ 85) Stormdrain
- ☐ 86) Indigestion
- ☐ 87) Midnight Snack
- ☐ 88) Eels
- ☐ 89) Mementoes
- ☐ 90) Checklist

HOLOGRAMS

- ☐ H1) Rude Awakening
- ☐ H2) Uninvited
- ☐ H3) Late Arrivals



F-1

The Unexpected
I first became aware of the "Frankenstein" monster when I was a kid, maybe 4 or 5 years old, when my mother took me to the movies.



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F-2

Wretched Condition

I remember coming home from seeing "Frankenstein" and drawing crude pictures of the monster. I no longer have the pictures but I remember them as a line-box head with nuts and bolts sticking out all over his head.





F-3

In Search of Secrets
I loved the movie adaptation. The makeup on Karloff was incredible! It's easy to see how that movie has become an icon of popular culture.



©93 WRIGHTSON





F4

The Lecture

Although Karloff's monster is very two dimensional, he is unquestionably the best of the actors who portrayed the monster.

©93 WRIGHTSON





F-5

Deep in Study

"The Bride of Frankenstein" is one of my favorites. That particular film is very well made and a delight to view. When it came out in 1935, some people complained that it moved too fast. By today's standards, it is too slow.





F-6

Dirty Work

In some ways, in the Hammer films, they have portrayed the character of Victor Frankenstein much closer to the actual book.

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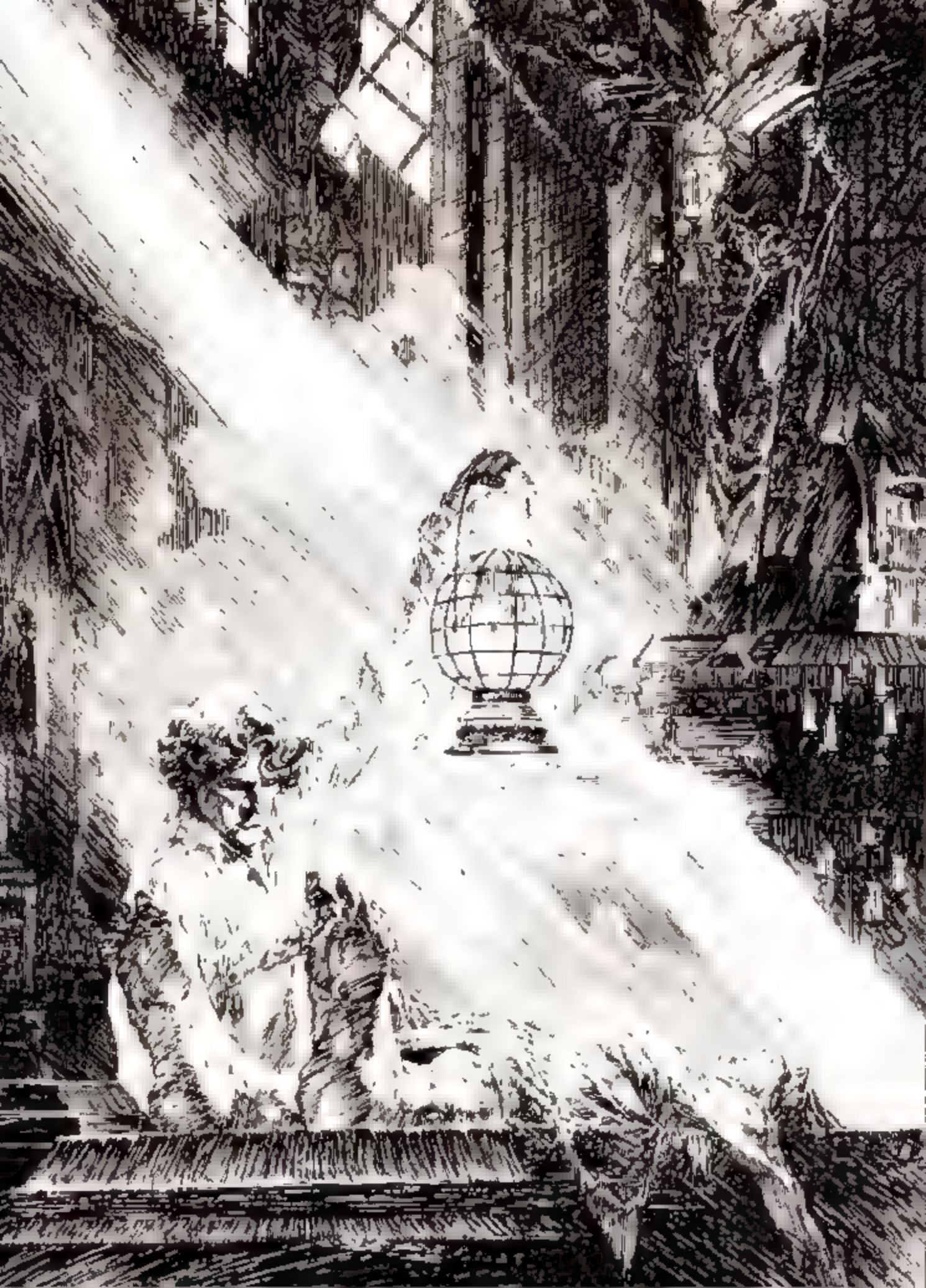


F-7

Failure

DC Comics' Swamp Thing #2, with the Patchwork Man, is a parody of the "Frankenstein" monster.

©93 WRIGHTSON





F-8

Recourse to Death

Ever since I first started working professionally, I have drawn the "Frankenstein" monster into various forms.

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F9

The Creator

I first read the book when I was 9 or 10. I remember that, at the time, I didn't like it, didn't really understand it.

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F-10

Eye of the Beholder

It seems that my whole life up to that point had been in preparation for an illustration of the novel.



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F-11

His Eyes Were Fixed on Me
I had started to illustrate
"Frankenstein" many times but
was just not ready for it. I didn't
fully grasp, or have a feel for,
what the story was all about.



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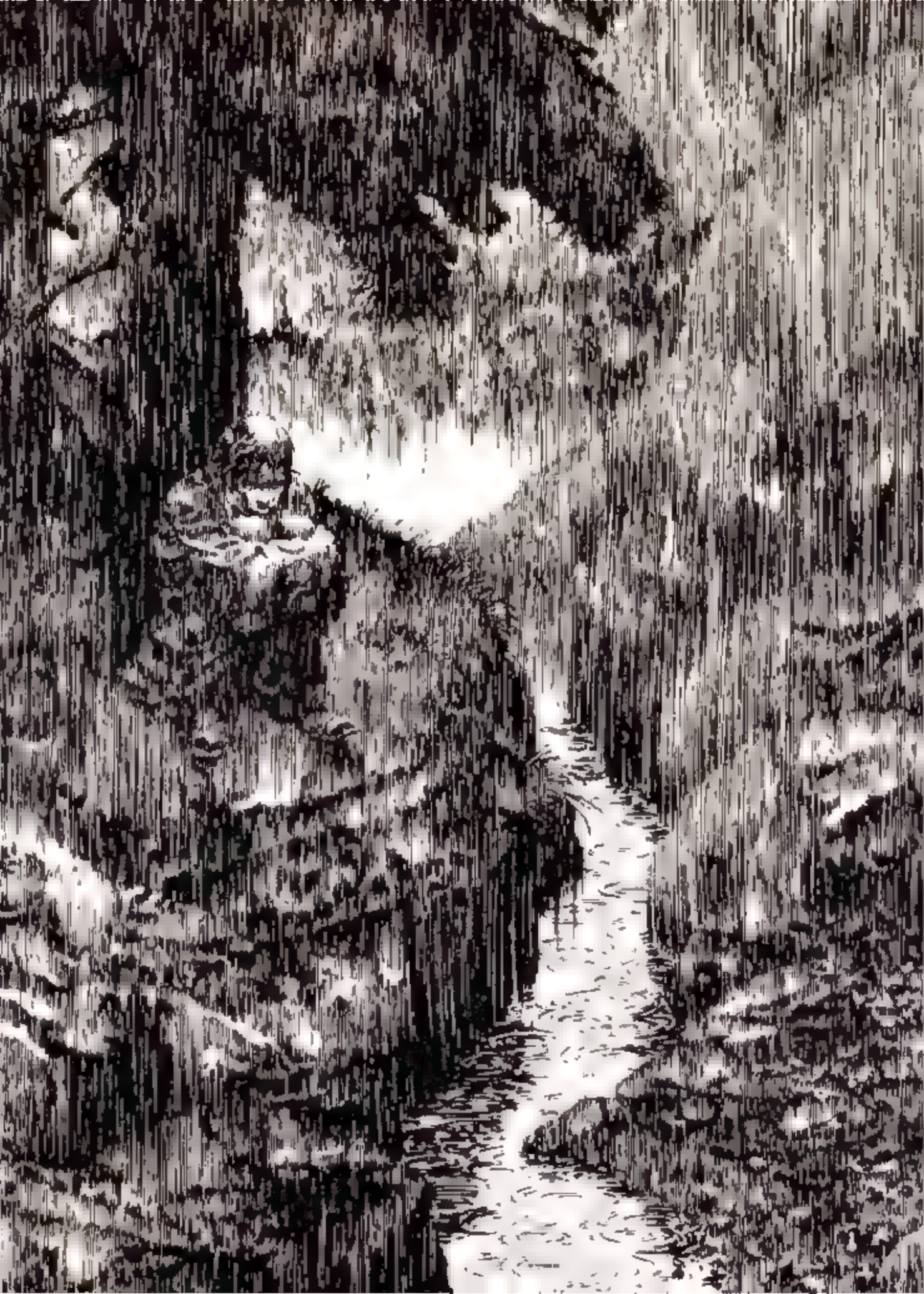
F-12


A Flash of Lightning

The specific handling of a scene is terribly hard for me to explain because it really makes no sense. There were just so many ways to handle the stuff.



©93 WRIGHTSON





F-13

My Imagination Was Busy
There are just so many ways a scene can be visualized. That's what made illustrating the book exciting.

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F-14

The Scaffold

Usually you can go with the first scene that you like. But with "Frankenstein," if it didn't totally please me, I had to scrap it and start over again, until I got it right.

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F-15

Confrontation

One of the difficulties in beginning the illustrations was attempting to visualize a picture of the monster. I took an old skull and added latex to it until I arrived at my version of the monster.





F-16

Fear My Vengeance

Originally, when I planned out the book, I commented that when all the illustrations were finished, I would want someone to be able to pick up the poorest illustration and say, "This is the best thing you have ever done."

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F-17

The Maw of Death

Originally the book was to have 35 black and white illustrations and one or two color plates.





F-18

The Brook

I had come up with the ideas for 75 or 80 pictures for the book and, eventually, that number grew to 100.



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F-19

Escape

I did thumbnail sketches for the first half of the book and eventually came up with 50 illustrations from them.



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F-20

Despondence and Mortification
Thumbnail sketches were started
for the remainder of the book.
They were continuously used as
guides in the initial stages of the
laboratory scenes.



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F-21

A Hideous Reflection

Some of my favorite scenes involved the laboratory. Originally, my plans called for five different laboratory scenes.






F-22

Close Attention

I wanted to make the laboratory scenes as logical as possible in order to make the picture convincing. But I still wanted to retain that bit of magic, the mystery of Frankenstein.

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F-23

Perpetual Exile

The first version of an illustration may have been beautiful, but if it didn't exude the same strong emotion that I had when I committed it to paper, it was time to try another approach.



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F-24

The Leather Portmanteau
I would put weeks in on a drawing, and be nearly finished, and then either not like it or realize that the balance was wrong.



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F-25

Accursed Creator

In illustrating "Frankenstein," I knew I was putting my head on the chopping block. There are many people who have read the book as many times, if not more, as I have. They already know what the character and scenes look like.

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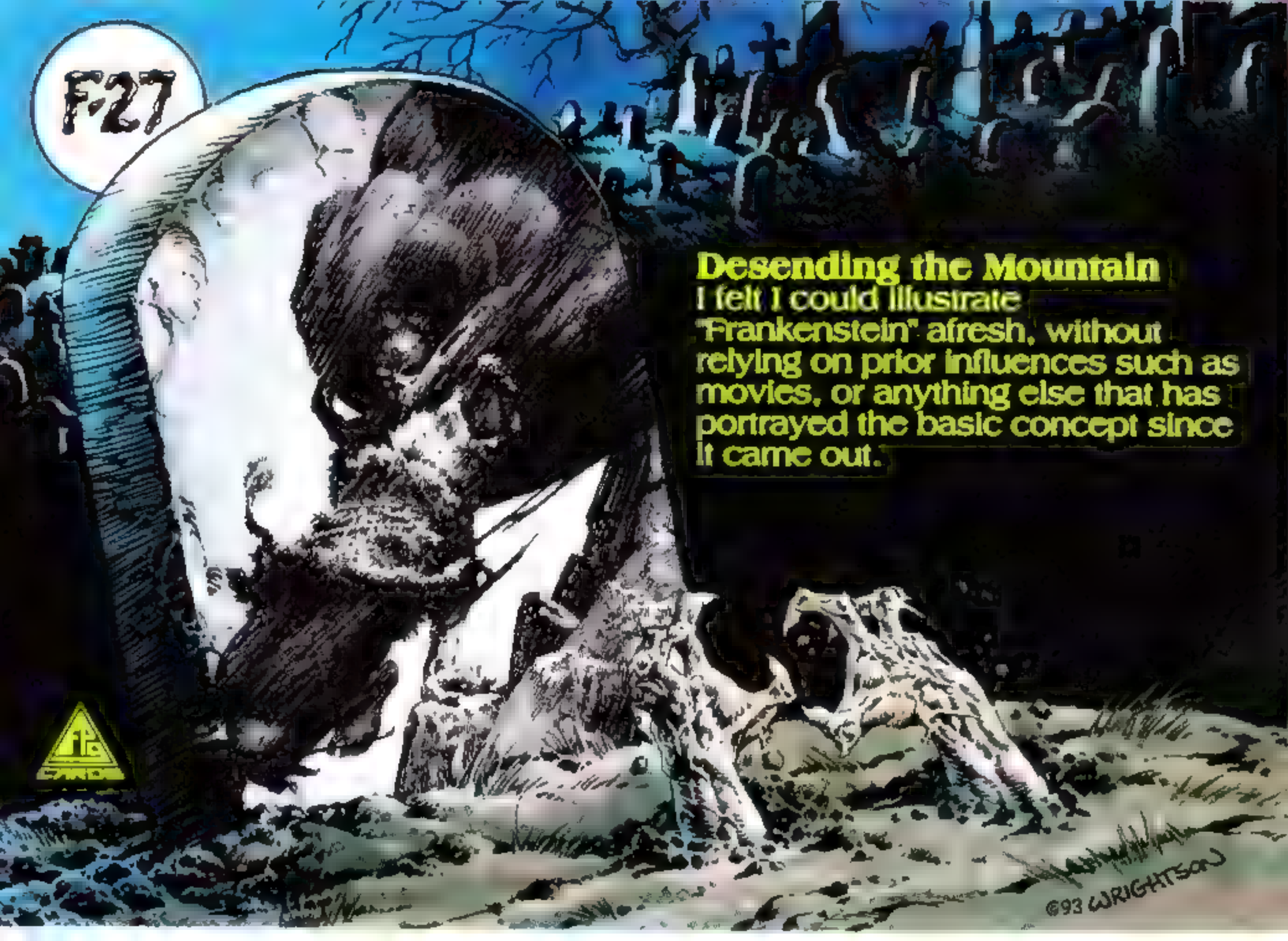


F26

Ready, Aim, Fire

A lot of people who never read the book are going to see my version and it is going to be their idea of Frankenstein. I visualize the scene for them. That is the purpose of illustration.





F-27


Desending the Mountain

I felt I could illustrate "Frankenstein" afresh, without relying on prior influences such as movies, or anything else that has portrayed the basic concept since it came out.



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F-28

Strasbourg to Rotterdam
In my interpretation of
"Frankenstein," I was trying to be
strict with it in as many respects
as possible.

©93 WRIGHTSON





F-29

For the Sake of Information
There were certain aspects of Frankenstein with which I had sufficient justification to take liberties with, such as in the area of dress.



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F-30

A Filthy Process

Sometimes I wish I had just a bit more information to work with; at other times I wish I didn't have so much.

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F-31

The Laboratory

A lot of people who saw the book will go through life with my interpretation of Frankenstein. This put a great deal of responsibility on me.

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F32

Never Again

I'm sure there are a lot of people who disagree with my interpretation of Frankenstein.

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F-33

Cast Into the Sea

My portrayal of "Frankenstein" is a personal statement. It is mine; I interpreted it; I illustrated it.



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F34

Discovery

"Frankenstein", was my chance to produce a book the likes of which has not been seen in 50 years.





F35

The Coffin

I was purposely being stylistic, and not being as wild as I usually am, in interpreting this thing.



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F36

Bitter Tears

An illustrator is constantly reading and re-reading the book he is working on. He is constantly flooded with changing impressions, impressions which ebb and flow.



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F37

Lifeless

The illustration is a supplement to the text. You should strive to interpret your author as faithfully as possible.



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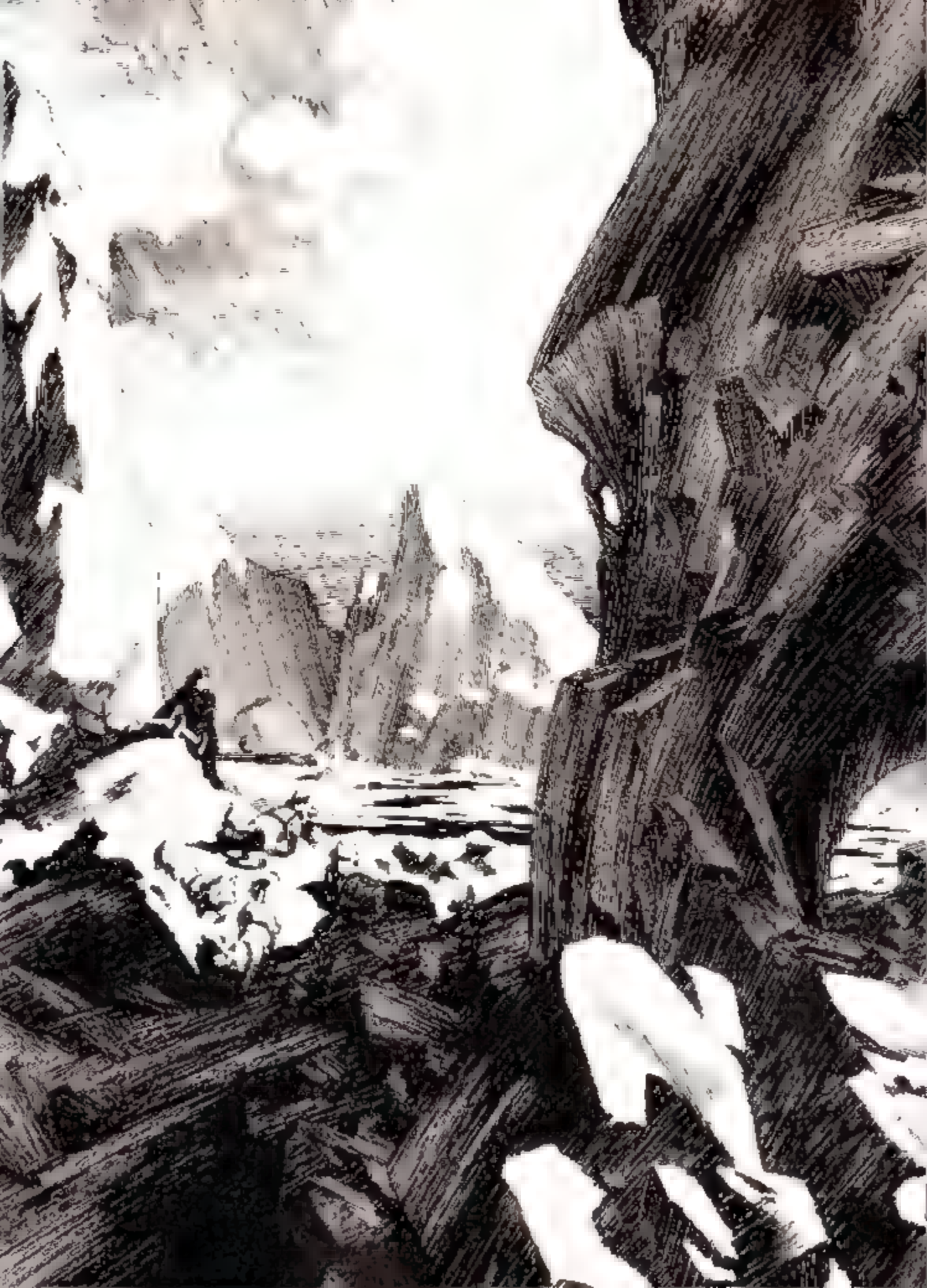


F38

Utter Exhaustion

I believe, as a general rule, the illustration should closely represent what the author intended.

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F39

The Journey

In every case, the affect of the final illustration depends on the artist, the illustrator. It all depends on his mood when he reads that portion of the story.



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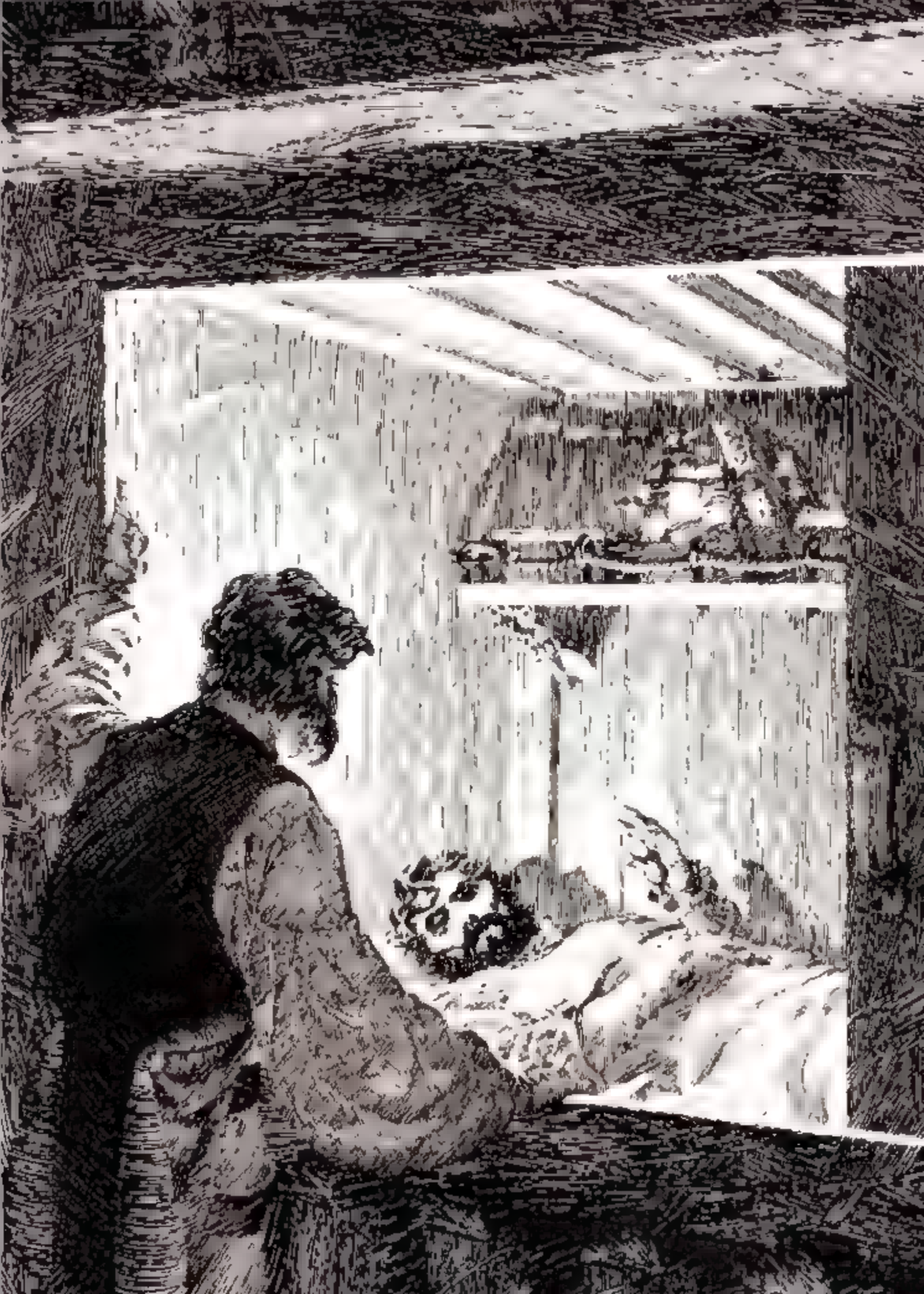




F40

Mountains of Ice

I was originally going to publish "Frankenstein" myself, but the thing took so long to do that the initial enthusiasm about self-publishing wore off.





F41

With a Feeble Voice
Maybe the reason "Frankenstein" has lasted so long is that anyone who reads it, sees it differently.

©93 WRIGHTSON





F42

Departure

The feeling I get from "Frankenstein" is that the creation of the monster is what Shelley calls science, but it borders on the magical.



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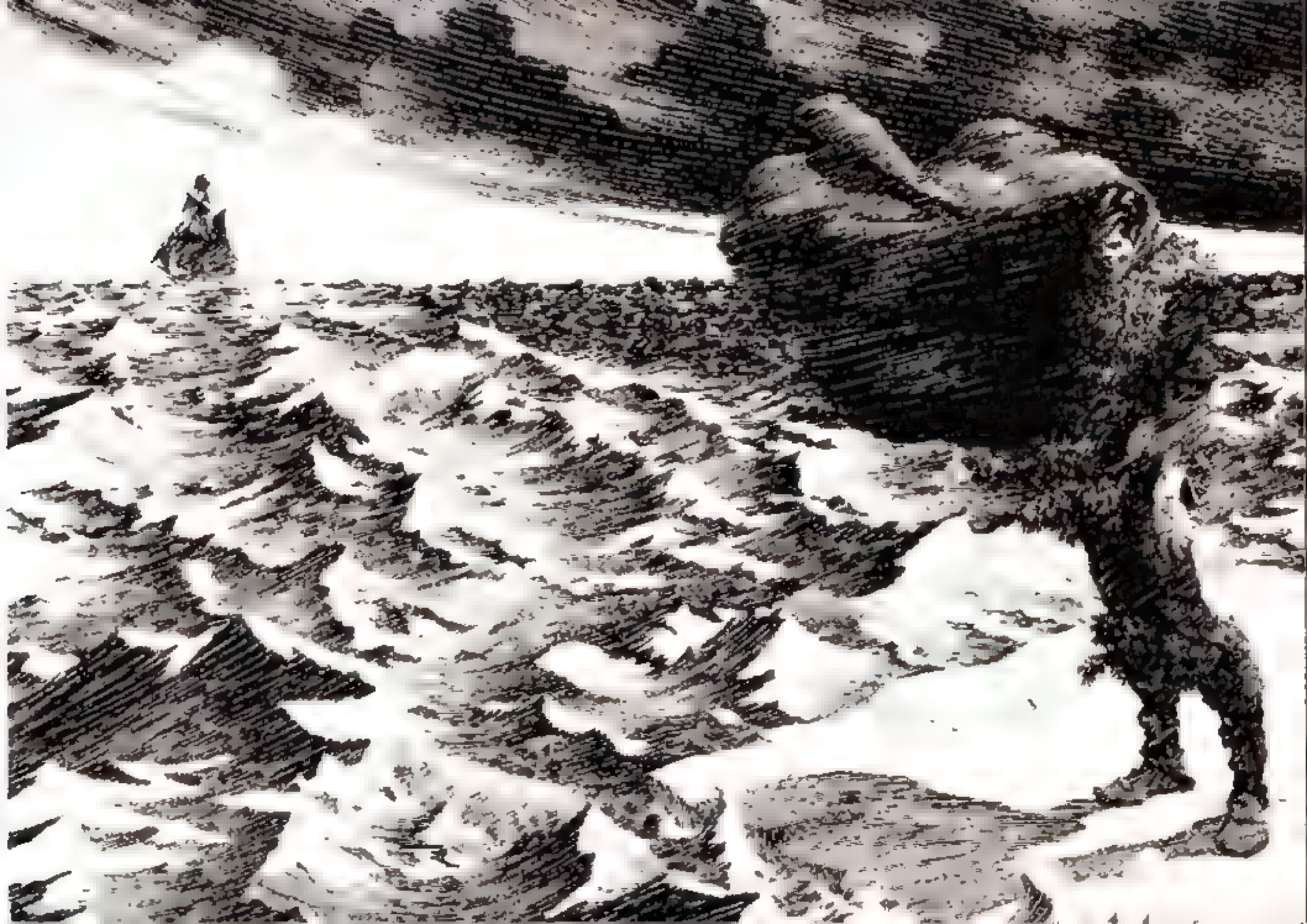
F43

Where Can I Find Rest but in Death

"Frankenstein" is not an historical novel. "Frankenstein" is a fantasy, a gothic romance, and I was trying to be romantic in my approach.



©93 WRIGHTSON





F44

Abandonment

I really didn't care if critics dumped on "Frankenstein" or harshly criticized it. I did it for myself, and that's all that matters.

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Frankenstein Checklist



- ☐ 1) The Unexpected
- ☐ 2) Wretched
Condition
- ☐ 3) In Search of
Secrets
- ☐ 4) The Lecture
- ☐ 5) Deep in Study
- ☐ 6) Dirty Work
- ☐ 7) Failure
- ☐ 8) Recourse to
Death
- ☐ 9) The Creator
- ☐ 10) Eye of the
Beholder
- ☐ 11) His Eyes Were
Fixed on Me
- ☐ 12) A Flash of
Lightning
- ☐ 13) My Imagination
Was Busy
- ☐ 14) The Scaffold
- ☐ 15) Confrontation
- ☐ 16) Fear My
Vengeance
- ☐ 17) The Maw of
Death
- ☐ 18) The Brook
- ☐ 19) Escape
- ☐ 20) Despondence
and Mortification
- ☐ 21) A Hideous
Reflection
- ☐ 22) Close Attention
- ☐ 23) Perpetual Exile
- ☐ 24) The Leather
Portmanteau
- ☐ 25) Accursed
Creator
- ☐ 26) Ready, Aim, Fire
- ☐ 27) Descending the
Mountain
- ☐ 28) Strasbourg to
Rotterdam
- ☐ 29) For the Sake of
Information
- ☐ 30) A Filthy Process
- ☐ 31) The Laboratory
- ☐ 32) Never Again
- ☐ 33) Cast into the
Sea
- ☐ 34) Discovery
- ☐ 35) The Coffin
- ☐ 36) Bitter Tears
- ☐ 37) Lifeless
- ☐ 38) Utter Exhaustion
- ☐ 39) The Journey
- ☐ 40) Mountains of
Ice
- ☐ 41) With a Feeble
Voice
- ☐ 42) Departure
- ☐ 43) Where Can I
Find Rest but
in Death
- ☐ 44) Abandonment
- ☐ 45) Checklist

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